

No. 1/3.

Bargiel
O K T E T T

Cmoll, Op. 15a.

Violoncell II.

Verlag von
BREITKOPF & HÄRTEL
in
LEIPZIG.

Breitkopf & Härtel's

Bibliotheken für den Konzertgebrauch.

KAMMERMUSIK.

Gruppe I. Nr. 1-50.
Oktette, Septette und Sextette.



Jede Nummer und Stimme 30 Pf.

- 1/3. **Bargiel**, Oktett, C moll. Op. 15^a. 4 Viol., 2 Br., 2 Vcell.
 4/5. **Beethoven**, Septett, E dur. Op. 20. Viol., Br., Horn, Klar., Fag., Vcell., Bass.
 6. — Sextett, E dur. Op. 81^b. 2 Viol., Br., Vcell., 2 Hörner.
 7/8. — Symphonie Nr. 6, F dur. Op. 68, als Sextett (M. C. Fischer). 2 Viol., 2 Br., 2 Vcell.
 9/11. **David**, Sextett. G dur. Op. 38. 3 Viol., Br., 2 Vcell.
 12/14. **Gade**, Oktett. F dur. Op. 17. 4 Viol., 2 Br., 2 Vcell.
 15/17. **Hofmann**, Oktett. F dur. Op. 80. 2 Viol., Br., Vcell., Fl., Klar., Horn, Fag.
 18/19. **Mendelssohn**, Oktett. E dur. Op. 20. 4 Viol., 2 Br., 2 Vcell.
 20/21. **Schubert**, Oktett. F dur. Op. 166. 2 Viol., Br., Vcell., Bass, Klar., Horn, Fag.
 22. — Menuett u. Finale. F dur. 2 Ob., 2 Klar., 2 Hörner, 2 Fag.
 23. — Eine kleine Trauermusik. Esmoll. 2 Klar., 2 Fag., Contrafag., 2 Hörner, 2 Pos.
 24. **Serwaczynski**, Introduction u. Variationen. D dur. Solo-Viol., 2 Viol., Br., Vcell., Bass.
 25/26. **Spohr**, Doppelquartett. D moll. Op. 65. 4 Viol., 2 Br., 2 Vcell.
 27/29. **Svendsen**, Oktett. A dur. Op. 3. 4 Viol., 2 Br., 2 Vcell.

Eigenthum der Verleger für alle Länder.

Breitkopf & Härtel,
Leipzig, Brüssel, London, New York.

OCTETT.

VIOLONCELLO II.

W. Bargiel, Op. 15^a

Adagio.

p *f* *p* *pesante* *ff* *subito* *pp* *cresc.* *f* *Allegro appassionato.* *stringendo* *p poco a poco string. e cresc. f* *f marcato* *A* *ff* *dim.* *p* *cresc.* *f* *ff* *B* *pizz.* *p* *arco* *pizz.* *p* *arco* *p* *cresc.* *f* *tranquillo* *p* *f sempre* *cresc.*

VIOLONCELLO II.

3

The musical score for Violoncello II consists of 13 staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Articulations include accents, staccato, and trills. The score is divided into sections labeled with letters and numbers: **D**, **E 8**, **F**, **G 5**, and **H**. The tempo is marked as *K. M. 1/3*.

Staff 1: *f*, *p*, *cresc.*, *f marcato*

Staff 2: *p*, *più f*, *marcatissimo*

Staff 3: *ff*, *f*, *espress.*

Staff 4: *p*, *pp*, *p*, *cresc.*

Staff 5: *f*, *pp*, *p*, *cresc.*

Staff 6: *cresc.*, *f*, *mf*

Staff 7: **F**, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

Staff 8: *dim.*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

Staff 9: *pp*, *p*, *cresc.*, *f*, *tr*, *tr*

Staff 10: *tr*, *più f*, *ff*

Staff 11: *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*

Staff 12: **H**, *f marcato*

VIOLONCELLO II.

Violoncello II musical score, measures 1-12. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The music features various dynamics and articulations, including *f*, *ff*, *dim.*, *p*, *cresc.*, *arco*, *pizz.*, *triquillo*, *fp*, *pp*, *ff marcato*, and *sempre ff*. The score is divided into sections labeled I, K, L, and M. Section I (measures 1-4) begins with a forte (*f*) dynamic and a triplet of eighth notes. Section K (measures 5-8) includes a piano (*p*) dynamic and a pizzicato (*pizz.*) section. Section L (measures 9-12) features a *triquillo* marking and a crescendo. Section M (measures 13-16) includes a fortissimo (*ff*) dynamic and a *sempre ff* marking.

VIOLONCELLO II.

5

N

sempre ff

dim. *p*

morendo

Andante sostenuto.

mf

mf

f *p* *pp*

Allegro.

pp *cresc.* *sf*

pizz. *arco* *A* *pizz.*

pizz. *arco* *p*

f *f* *f* *p*

B

pizz. *f* *f* *p* *p* *arco*

pizz. *f* *p* *arco* *3*

VIOLONCELLO II.

C
 p
 arco
 p pizz. cresc. f
 p
 arco
 ff
 impetuoso
 ff
 cresc. f
 p
 3
 molto tranqu. Tempo II.
 3 pizz. 1 2
 sf
 pp
 3 4 5 6 7 8 1 2 3
 4 5 6 7 8 arco
 D pizz.
 arco
 p
 1 3 2 3
 f
 f
 p
 E
 pizz.
 f
 f
 arco
 pizz.
 f
 f
 1 arco
 p
 1 2 3 4 5 6 7 a tempo 3 pizz. 1 2
 poco rit. sf

VIOLONCELLO II.

7

3 4 5 6 7 8 arco 1 pizz.

arco 1 pizz. *p cresc. f* 1 2 3

4 5 6 2 arco 1

cresc. **Tempo I.** *ff espress.* *ff* *p*

pp **Tempo II.** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

pp molto tranquillo *p*

Allegro. 1 2 3 4 5 6 7

8 9 10 11

1 2 3 4 5 6

7 8 9

Viol. I.

20 21 22 23 24 *ff* 1 2 3

4 5 6 7 8 9 10

A pizz. 6

ff marcato *p*

VIOLONCELLO II.

arco *f* *pizz.* 6 arco 6 *f*

espress. *f*

B 20 *ff* *f*

vél. 21 22 23 24 25 *mf* *f* *p*

10 **D** 1 *pp*

8 *cresc.* *f* *cresc.*

E 1 2 3 4 5

6 7 8 9 10 11

F 1 *ff*

5 *cresc.* *ff*

9

K. M. $1/3$.

VIOLONCELLO II.

pizz. 1 *tranquillo* 1 1 1 2 3

4 **K** 5 6 7 8 9 10 11 12 1 2 3 4 5

6 7 8 *arco* 1 2 3 4 5 6 7 8 9 10

cresc. *cresc.*

11 *f*

L *f marcato*

1 2 3 4 5 6 7 **M** 13 14 15 16

ff *ff* *sf* *f*

6 7 8 1 2 3

sf *sf* *ff* *ff*

4 5 6 7 8 5 7 5

3 1

sf *sf* *sf*

K. M. $\frac{1}{3}$.